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physic passages are not without a grave, alluring charm; even its most ethereal images, dressed in the sumptuous garments of dreams, are instinct with this prominent and predominant sense of reality; thus, in the representation of Orion re-born, ascending among the glittering stars:

Mute they [Eos and Artemis] rose
With tender consciousness; and, hand in hand,
Turning, they saw, *slow rising from the sea,*
The luminous Giant clad in blazing stars,
New-born and trembling from their Maker's breath,—
Divine, refulgent effluence of Love.¹

Thus his realism as well as his creative, imaginative power, his careful observation of nature as well as his wild fantasy go together to shape a poetic world deeply alive with passion, mystery and beauty; we can see the results of his genial effort and his highest attainments in such an inspired passage as the following:

Bright comes the Dawn, and Eos hides her face,
Glowing with tears divine, within the bosom
Of great Poseidon, in his rocking car
Standing erect to gaze upon his son,
Installed midst golden fires, which ever melt
In Eos' breath and beauty; rising still
With nightly brilliance, merging in the dawn,—
And circling onward in eternal youth.

FEDERICO OLIVERO.

Torino.

THE LOSS OF UNACCENTED *e* IN THE 'TRANSITION PERIOD'

It is a generally accepted philological law that in the Middle High German period (1100–1250), Old High German words having short stem syllables followed by *l* or *r* lost the unaccented *e* of the following syllable, e. g., *werelt* > *werlt*; *dere* > *der*; *feret* > *fert*. Under the same conditions unaccented *e* was usually lost after *m* and *n*, but these combinations are treated differently by the different writers. In the early Old High German period (750–850)

scarcely a trace of this loss of *e* is to be found. A vowel is frequently dropped by Otfried (ca. 870) when it comes before a vowel of a following word (elision), but seldom does he drop a vowel before a consonant of a following word (apocope) or before a consonant of the same word (syncope). But in the language of the transition period from Old High German to Middle High German many examples of apocope and syncope are to be found.

The cause of the loss of *e* after liquids and nasals has not been sufficiently explained. It was doubtless connected with the process of the lengthening of short vowels in open syllables. Michels, *Mittelhochdeutsches Elementarbuch*, p. 52, assumes a more intensive pronunciation of the consonants and a consequent weakening and loss of the vowels. The loss was doubtless due to the word- and sentence-accent and to the fact that the semi-vocalic liquids and nasals can stand at the end of a word without changing their nature as consonants. In Williram's *Übersetzung und Auslegung des Hohenliedes* (Breslauer Hs. hrsg. von H. Hoffmann, Breslau, 1827), the forms *an* and *ána*, *der* and *déro*, etc., are found. As a rule, the longer form is provided with the accent-mark, while the shorter remains unaccented. There are exceptions to this especially in the latter part of the text. Otfried uses the form *thar* in an unaccented position (I, 4, 80; II, 6, 1), and *thára* when accented (I, 1, 71). Braune in the Glossary of his *Lesebuch* makes a rather doubtful distinction in meaning between the two forms, *thar*=da, *thára*=dahin. It seems quite evident that the accent played a very important part in the loss of the unaccented vowel.

The extent of the working of this sound-law in the early language is not known. Nor is it definitely known when it first made its appearance to any considerable extent in the different dialects. No investigation to determine this has ever been made. Philologists have made statements without adducing the necessary evidence in support. Paul, *Mittelhochdeutsche Grammatik*, § 60, Anm., has the following upon the loss of the vowel: "Die meisten

¹ Book III, Canto III, p. 153.

dieser ausstossungen sind erst nach der mitte des 12. jahrh. eingetreten." Behaghel, *Geschichte der deutschen Sprache*, § 200, 4, says: "Die frühesten Beispiele der *e*-Ausstossungen gehören dem 12. Jh. an, vgl. MSD. II. 271," notwithstanding the fact that Braune, *Althochdeutsche Grammatik*, § 66, Anm. 2, has the following upon the subject: "Während im älteren ahd. synkope alter mittelvocale sich nur in den eben besprochenen fällen zeigt, wird im spätahd. bei N die synkope häufig nach den consonanten *r* und *l* (vgl. *Beitr.* 5, 98). Besonders nach *kurzer* stammsilbe, z. b. *gemálnemo*, *verlórnez*, *ervárnêr*." Wilmanns, *Deutsche Grammatik*, § 271, says: "Etwas weiter geht schon Notker. . . . Aber die eigentliche Periode der Apokope und Synkope beginnt später; erst wurden die Unterschiede zwischen den unbetonten Vocalen aufgehoben, dann kam die Zeit, wo sie ganz unterdrückt wurden."

In the first 100 pages of Notker's *Boethius* (Piper, vol. I, Freiburg, 1882-83) the following words are found which show a loss of the unaccented vowel:

5, 7 werlte; 5, 15 unz; 6, 11 an; 7, 16 anderro; 9, 20 unsermo; 10, 16 bilde; 10, 20 wirt; 12, 24 verlornisseda; 14, 17 widerfert; 14, 17 andermo; 14, 31 westert; 16, 26 echert; 18, 1 seldon; 21, 9 herzogen; 24, 7 bildotost; 24, 12 gemalnemo; 29, 27 erwarner; 31, 19 welero; 32, 16 birn; 36, 9 solchero; 37, 25 verlornon; 73, 25 gechorner; 78, 14 kebornes; 81, 12 unserro; 90, 17 iwerro; 94, 16 iwerro; 95, 2 birnt; 97, 6 ostert.

The following words occur in the first 75 pages of the Bavarian version of Notker's *Psalms* (Piper, vol. III):

3, 5 an; 4, 2 newirt; 20, 9 fiorn; 5, 2 fursten; 5, 31 fewarnez; 6, 2 geborn; 9, 5 scult; 9, 31 pildi; 11, 4 werlt; 17, 19 birt; 32, 1 zewelften; 67, 20 unz; 74, 13 ferholno.

It is seen from the above lists that even at the beginning of the eleventh century the unaccented vowel had disappeared to a considerable extent in the Alemannian and the Bavarian dialects. Not only in these dialects but also in the East Franconian of Williram, a

large number of the unaccented vowels are lost. Following is a list of the shortened forms found in Williram's *Hohelied* from the text of H. Hoffmann. Only ms. B has been considered in the selection of the words. Hoffmann's text is a diplomatic reprint of the original ms., which dates from the middle of the eleventh century.

APOCOPE

aller 22;¹ an 48; antwort 1; deheiner 1; der 26; diner 5; einer 1; eteswanne 1; eteswa 1; von 27; vor 3; vor (adv.) 2; glich 17; gnadon 8; gnada 11; gnote 1; gnuoge 1; guoter 3; gwan 3; ir 1; maniger 2; manlicher 1; micheler 1; minir 9; siner 9; swanne 4; swas 3; sweder 1; swer 3; swie 8; unser 2; wil 9.

SYNCOPE

andero 2; andremo 1; bildoton 1; birt 2; dirro 9; vurston 2; garota 1; nals 1; unsermo 1; werlte 23; werltlich 9; wirt 3.

ELISION

aller 13; als 19; an 11; cuss 1; der 7; diner 1; von 10; vor 1; vur 2; gantfristet 1; hab 1; ir 2; lang 1; mocht 3; nals 1; nist 2; nobe 3; riht 1; roter 1; scunt 1; tet 1; unser 1; unt 7; unz 1; want 9; war 1; wil 19; wolt 1; zerist 4; zaller 3; zeiner 1.

A summary of the above shows a total of 420 forms which have lost an unaccented vowel. Of these forms there are 235 cases of apocope, 55 of syncope and 130 of elision. Those of elision are in themselves not of especial importance since they are also found in the earliest Germanic monuments. They do, however, serve to show the proportion between elision on the one hand and apocope and syncope on the other. A further consideration of the word-lists shows that 15 endings of adjectives have been syncopated, or 27.3% of the total number of syncopated forms; 2 stems of verbs, or 3.6%; 23 stems of nouns, or 41.8%; 10 stems of adjectives, or 18.2%; 5 endings of verbs, or 9%. There are 84 apoco-

¹The numeral after the word is the number of times the form occurs in the text.

pated endings of nouns and adjectives, or 35.8%; 78 apocopated endings of prepositions, or 33.2%; 64 endings of adverbial prefixes, or 27.2%; and 9 endings of verbs, or 3.8%. Further, in the first 10 pages of the text there are 302 words retaining an unaccented vowel. These include all the words in which later an unaccented *e* might be expected to disappear. To be compared with these are 50 shortened forms, or 14.2%. From page 34 to 43 there are found 300 long forms, to be compared with 41 shortened, or 12%; and in the last 10 pages, 266 long and 58 shortened, or 17.9%. The average of the three passages is 14.7%.

From the above word-lists and percentages it can be seen that, contrary to the statements of Paul and Behaghel, apocope and syncope appear in the language to a considerable extent at the beginning of the eleventh century and that by the middle of the century, even before the weakening of the vowels to short *e* was general, apocope and syncope were quite common. Especially is this true of the inflectional endings of nouns and adjectives.

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AN INSTANCE OF THE FIFTEEN SIGNS OF JUDGMENT IN SHAKESPEARE

Mr. A. W. Verity, in his edition of *Hamlet*, has again called attention to Hunter's suggestion that the portents in *Julius Caesar*, II, ii, 17-24, and *Hamlet*, I, i, 115-20, were derived from a passage in Lucan's *Pharsalia* (I, 526-85), of which the first book was translated by Christopher Marlowe and published in 1600 and 1601. Yet the passage referred to by Hunter, even when supplemented with omens from Plutarch's account of Caesar's death, does not furnish satisfactory parallels for several important details in Shakespeare's list of portents,—namely, those of men groaning in mor-

tal anguish, of yawning graves,¹ of warriors in the clouds, and of dews or rains of blood.

Holinshed, on the other hand, records as many of the Shakespearean portents as Lucan does. For besides the frequent mention of wonders in sun, moon, and stars, the *Chronicles*² contain repeated descriptions of bloody dews (5:134, 162, 480) and of warriors in the clouds (2:35; 3:535; 5:117, 205)—both of which, as has been noted above, are omitted by Lucan. They tell also of mysterious resoundings of arms (3:535; 3:178, 205) and of an inexplicable outcry and sudden death of cattle in the fields (5:212), which resemble pretty closely the portents in *Julius Caesar*, II, ii, 22-23. But the writer of this note does not find in the *Chronicles* anything which corresponds to Shakespeare's yawning graves, whelping lion, groaning, dying men, or wandering, wailing ghosts.

Now the character of these omissions in both instances and the dramatist's specific mention of Doomsday suggest that possibly some writing in doomsday literature may contain all the portents employed here by Shakespeare. In that case the similar phenomena in Holinshed are doubtless to be ascribed to the same source. The analysis which follows is intended to show that the Anglo-Norman version of the *Fifteen Signs of Judgment*,³ beginning

Oiez, seignor, comunement
Dunt Nostre-Seignor nus reprent,

which the author of *Cursor Mundi* has translated into Middle English (ll. 22461-710), unlike any source previously suggested, affords a

¹ Although Hunter says that a portent of yawning graves occurs in the passage cited from Lucan, it is difficult to determine exactly to what he refers. Nothing more significant is to be found there than common-place earthquake phenomena and the misty appearing out of the ground of the shades of Marius and Sulla. It should be noticed also that the signs in Lucan portend Caesar's entrance upon the dictatorship and not, as Hunter states, Caesar's death.

² Citations are to Holinshed's *Chronicles of England, Scotland, and Ireland*, London, 1807 and 1808.

³ Text to be found printed with Victor Luzarche's *Adam*, Tours, 1854.